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ABSTRACT

Transcribed and edited from tape recordings and prepared papers, these proceedings present the topics covered in the four sessions of the Second Seminar on Freelance Indexing: (1) how to get started as an indexer--making contracts, setting up the office, billing and bookkeeping, reference tools, filing for trade-name, and indexing apprenticeship; (2) indexer economics--methods of charging for indexing services; (3) special indexing problems; and (4) indexer-publisher relations--what publishers expect from indexers, delayed payments and remedies for them, index costs vs. other production costs, working without payment, and reporting errors. Included is an organization profile of the American Society of Indexers and a directory of the conference attendees. Appendices provide a brief guide to freelance indexing by Cynthia Weber and a book-indexing bibliography compiled by Albert H. Rouslin. (Author/JD)

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PROCEEDINGS OF THE

SECOND SEMINAR ON FREELANCE INDEXING

SPONSORED BY THE

AMERICAN SOCIETY OF INDEXERS

AND HELD AT THE

SHERATON PARK HOTEL

WASHINGTON, D.C.

JANUARY 13, 1979

Transcribed and edited by Jay D. Tebo from tape recordings and prepared papers. Also included are "A guide to freelance indexing," by Cynthia Weber, and "A book indexing bibliography," compiled by Albert H. Rouslin. The content of this seminar is essentially similar to the Seminar presented in New York City, November 18, 1977, with many of the same speakers.

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Jay D. Tebo

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American Society of Indexers

235 Park Ave. South, 8th Floor
New York, New York 10003

ORGANIZATION PROFILE, 1978 - 1979

ORIGIN: In 1968, a group of indexers and others whose work was connected with indexing came together to discuss the founding of an American indexing society. The fact that a very active Society of Indexers was already in existence in Great Briatin served as a stimulus for the creation of an organization with similar goals in the United States.

The American Society of Indexers (ASI) officially came into being in 1968. It is incorporated both in the State of New York and by the Federal Government, as a non-profit, educational and charitable organization for freelance and salaried indexers, editors, publishers, and organziations employing indexers. ASI is formally affiliated with the Society of Indexers in Great Britain. ASI, the Society of Indexers, and the Australian society of Indexers share the Indexer, the semiannual journal of the Society of Indexers.

OBJECTIVES:

- To improve the quality of indexing and to secure useful standards for who use them to prepare indexes.

- To encourage its members to increase their own professional indexing capabilities and performance.

- To act as an advisory body on the qualifications and remuneration of indexers to which authors, editors, publishers, and others may apply for guidance.

- To issue books, articles, guidelines; to sponsor seminars and workshops; and to communicate the importance of quality indexes and indexing.

- To defend and safeguard the professional interests of indexers.

- To facilitate communications among its members concerning methods and developments in indexing via its growing information network of chapters.

- To cooperate with other societies and organizations in the fields of indexing, editing, and abstracting.

MEMBERSHIP: ASI is an international organization with about 350 members throughout the 50 states and Canada. Annual dues are $20 for individuals and $100 for sustaining members. Applications for membership may be obtained from the Membership Committee at the above address, or from any Society officer or Board member. New members pay pro-rated dues according to when application is made: $20 during Sept.-Dec., $15 during Jan.-Apr., and $10 during May-August.

OFFICERS AND DIRECTORS: Officers and directors are elected annually by mail ballot; results are announced at the Spring Annual business meeting. Officers for 1978-79 are:

- President: Bill Bartenbach, Public Affairs Information Service, 11 West 40th St., New York NY 10018. (212-736-6629)

- Vice-Pres./Pres.-Elect: Bernice Heller, C511 Arbor House, 7901 Henry Ave., Philadelphia PA 19128. (215-482-8566)

- Recording Secretary: Mary Tomaselli, 146-05 14th Ave., Whitestone NY 11357. (212 767-3541)

- Corresponding Secretary: Elizabeth Pedro, Mt. Pleasant Village, Bldg.15 #5B, Morris Plains, NJ 07950. (201-539-5850)

- Treasurer: Jay D. Tebo, 2806 Hyson Lane, Falls Church VA 22043. (703-560-4605)

Board of Directors are:

- James D. Anderson, RD 1, Box 356, Baptist Church Rd., Hampton NJ 08827. (201-735-9714)

• Toni Carbo Bearman, National Federation of Abstracting and Indexing Services, 112 South 16th St., Philadelphia PA 19102. (215-563-2406)

• Marlene Hurst, University Microfilms International, 300 North Zeeb Rd., Ann Arbor MI 48106. (313-761-4700, ext.365)

• George Lewicky, H.W.Wilson Co., 950 University Ave., Bronx NY 10452. (212-588-8400, ext. 230)

• Nancy Mary Panella, 162 Maple St., New Providence NJ 07974. (212-870-1861)

• BevAnne Ross, 4405 Dolphin Lane, Alexandria VA 22309. (703-780-3058)

• Edith Ward, Route 340, Palisades NY 10964. (914-359-2081)

MEETINGS AND ACTIVITIES: The Society holds a Spring Annual business meeting and a Fall seminar, workshop, tour, or trip. ASI is concerned with all forms of indexing. Members index books, periodicals, teach courses in indexing, and do research on indexing problems. Many members store their index headings in shoeboxes; others use computers.

CHAPTERS: Chapters hold more frequent local meetings for their members. Current chapters include:

• New York Metropolitan: Karen Simmons, Chairperson, American Institute of Certified Public Accountants, 1211 Ave. of the Americas, New York NY 10036.

• Washington DC: Douglas Thompson, Chairperson, 12009 Glen Mill Rd. Potomac MD 20854. (301-340-2374)

COMMITTEES: Many of the Society's activities are concentrated in its committees. Committee chairpersons are appointed by the President and form the Board of Directors along with the officers. Current chairpersons are:

• Education: James D. Anderson, (see under Bd. of Directors). Compiles the Directory of Courses on Indexing in Canada and the United States and updates it periodically.

• Ethics and Specifications: Harold Borko, Grad. School of Library & Information Science, Univ. of Calif., 405 Hilgard Ave., Los Angeles CA 90024. (213-825-1379). Develops guidelines on index evaluation and employment terms for indexers.

• Getting Started as an Indexer: Cynthia F. Weber, 41 Park Lane Court, Williamsville NY 14221. (See publications list)

• Group Health Plan: Robert Palmer, 15 West 11th St., New York NY 10011. (212-243-0808).

• Indexer Economics: Mary Tomaselli, (See under Officers). Surveys and recommends indexers' salaries and freelance indexing rates.

• Indexer-Publisher Relations: Doris Shalley, General Sullivan Rd., Washington Crossing PA 18977. (215-493-3521)

• Membership: Mary Lee Tsuffis, Xerox Corp., Xerox Square - 128, Rochester, NY 14644. (716-422-4179). Promotes membership and maintains membership list and records.

• Newsletter: BevAnne Ross, editor. (See under Board of Directors).

• Nominating: Proposes candidates for elective office and prepares ballot.

• Program: Nancy Mary Panella (See under Board of Directors)

• Publications: Coordinates production and sales of all Society publications.

• Publicity: Toni Carbo Bearman (See under Board of Directors)

ASI REPRESENTATIVES: The Society maintains liaison with other organizations which share an interest in better indexes:

• American National Standards Institute, Committee Z-39 (Library work, documentation, and related publisher practices): Hans Wellisch, 5015 Berwyn Rd., College Park MD 20740. (301-454-5441)

• American Society for Information Science: Jessica Harris, 43 Wilson Pl., Freeport NY 11520. (212-969-8000, ext. 200)

• Council of Communication Societies: BevAnne Ross (See under Board of Directors)

• Council of National Library and Information Associations: Barbara Preschel, 400 East 56th St., New York NY 10022. (212-753-8458)

• Documentation Abstracts: BevAnne Ross. (See under Board of Directors)

• Society of Indexers: John Regazzi, The Foundation Center, 888 7th Ave., 26th Floor, New York NY 10019. (212-975-1120)

• H.W.Wilson Award: Presented annually in the Spring for best index.

PUBLICATIONS:

ASI Newsletter. BevAnne Ross, editor. Published 5-6 times a year. Distributed free to members. Others may subscribe at $5/year in North America; $7.50 elsewhere.

Book-Indexing Bibliography, by Albert Rouslin. Free to members; $1 to others.

Directory of Courses on Indexing in Canada and the United States. James D. Anderson, editor. $2 to members; $3 to others.

Guide to Freelance Indexing, by Cynthia F.Weber. Free to members; $1 to others.

Guidelines and Specifications. Free to members; $1 to others.

The Indexer. Distributed free to members. Sample issues, $2.00 when available. Subscriptions: apply to The Society of Indexers, c/o Treasurer, 26 Golders Rise, London NW4 2HR England.

Organization Profile. Free to all upon request.

Proceedings of the Second Seminar on Freelance Indexing, Washington, D.C., 1979. $5 to members; $10 to others.

Register of Indexers. Edith Ward, editor. Revised annually. Distributed free to listees; $3 to members; $5 to others.

ORDER INFORMATION: Check or money order (U.S. funds only, please) should be made payable to the American Society of Indexers, and must accompany all orders. Mail orders to Publications Sales, American Society of Indexers, 235 Park Ave. South, New York, NY 10003.

All publications are mailed postpaid immediately upon receipt of order, by the most economical method. If First Class or Airmail delivery is requested, please add 10% to your order to defray postage; excess postage will be refunded. Allow three weeks for delivery within the U.S. and Canada; more time elsewhere. The latest edition or issue will be sent unless otherwise requested and provided stock allows. Please state member status on orders.

FOREWORD

Washington's Sheraton Park Hotel served as a most welcome oasis for ASI's Second Seminar on Freelance Indexing, Saturday, January 13, 1979, in what turned out to be one of the worst ice storms the Nation's Capital has seen in many years. Even so, over 90% of those registered in advance eventually found their way over the treacherously icey streets to the hotel. Had it not been for the extreme weather, the other 10% as well as a goodly number of others who planned to come but thought first of their own safety, would undoubtedly have added their presence.

The main thrust of the program was directed at the freelance indexer and at publisher/freelance interactions. The panel leaders set the stage for the discussions and the program allowed active audience participation. Mary Tomaselli chaired the "How to get started as an indexer" session and was capably assisted by Cynthia Weber, Nancy Knight and Rachel Johnson. "Problems associated with indexing" was the topic of BevAnne Ross' panel which explored the many ins and outs of freelance indexing. Her panel consisted of Margot Raphael, Brian Svikhart (who couldn't attend) and Florence Robinson. Bob Palmer held his own with a presentation on indexer economics, while Elliot Linzer chaired an indexer-publisher relations discussion with the able assistance of Bernice Heller.

President Bill Bartenbach's committee, and especially Program Chairperson Nancy Mary Panella, did an excellent job in organizing and promoting this seminar. The DC Chapter is very appreciative of the special boost it received from the ASI Board of Directors in staging this event in the Washington DC area. One special benefit it as well as other Society members and prospective members received was a great introduction to the Society's continuing education program at work. This in turn created renewed interest in DC Chapter activities and gave it a sizable increase in membership to boot.

Douglas Thompson, Seminar Chairman &
Chairman, DC Chapter of ASI, 1978-1979

PREFACE

Freelance indexing has become a way of life for an increasing number of persons. It has also become a means of supplementing income for librarians, graduate students, housewives and retirees. In recent years, as I have become acquainted with freelance indexers, my respect for them has grown tremendously. Indexers are highly educated, very articulate, enterprising individuals, willing to accept the challenge of indexing as well as the uncertainties of freelance work.

In view of this rising interest in freelance indexing, the American Society of Indexers decided to sponsor a full-day seminar dealing specifically with freelance indexing topics. A planning committee was formed, composed of Nancy Panella, Elliot Linzer, Albert Rouslin, Peter Rooney, Bob Palmer, Mary Tomaselli, Dee Atkinson and Bill Bartenbach, which met repeatedly in Bob Palmer's apartment. Bob graciously acted as host for these meetings.

The committee identified four major areas of concern to freelance indexers and decided to plan the seminar around these topics: (1) How to get started as an indexer; (2) Specific indexing problems and how to overcome them; (3) Indexer economics; and (4) Indexer-publisher relations. Great care was taken to select as speakers experienced freelance indexers and index editors to present the publishers' point of view. This emphasis on practical experience made the seminar a very helpful meeting, providing valuable information to newcomers and experienced indexers alike. A chairperson for each subject area was appointed to coordinate the presentations of the speakers. The chairpersons also made a conscious effort to encourage interaction between speakers and audience.

The fact that the first freelance indexing seminar, held in New York City in November 1977, was received most favorably, encouraged the Society to repeat it in Washington, D.C. in January 1979. Based on very favorable attendance and comments, there is every indication that freelance indexing seminars will be held again in the future, possibly in other parts of the Country.

I would like to take this opportunity to thank all the persons who helped to plan the two seminars, the speakers who shared so much of their knowledge and experience, and the participants who contributed to the success of the seminars. Special thanks are due to Nancy Panella for the enormous amount of work she did in making all the physical arrangements for both seminars, and to Jay Tebo for transcribing and editing the proceedings of this second seminar.

The American Society of Indexers welcomes inquiries about its activities. It is a growing organization. Its members are working as freelance indexers, as indexers and index editors in indexing and abstracting organizations, as teachers and researchers in the field of indexing, as well as in libraries.

Bill Bartenbach, President
American Society of Indexers
1978/1979

First Session: How to get started as an indexer. Mary Tomaselli, Chairperson.

Introduction: Douglas Thompson, Seminar Chairperson. Mary has her Masters in Library Science from Queens College in New York and has been freelancing for three years. She has indexed the periodical, American Heritage, published by the American Heritage Publishing Company in New York for the last two years, and right now she is working on an eight-volume work of previously classified material on aerial reconnaissance too. She is also working on the Cultural Directory, which is published by the Federal Council on the Arts and Humanities. She has recently been appointed Secretary-Treasurer of the newly established ASI Chapter in New York City.

Mary Tomaselli: This first session is entitled 'How to get started as an indexer,' and how to be self-employed. We have made an outline of the presentation and I would like to go through it so you will have an idea of what we are going to talk about, and so you will keep in mind questions and comments for discussion at the end of the presentations.

Getting started and how to be self-employed breaks down in this way: Under getting started we will be covering breaking in, apprenticeships, making contacts, writing and telephoning publishers, working gratis and working for free, writing resumes, advertising your services, courses in indexing and bibliography of indexing. Since I don't have enough copies of the bibliography for everyone present, we will put it into the proceedings. This bibliography was compiled last year by Al Rouslin and I think it's a very good one which would help any beginners and veterans to learn about freelancing.

The second part of the panel, How to be self-employed, covers such topics as the daily routine, filing for a trade name, workload, job satisfaction, the self-employed millieu, taxes, benefits, setting up the office, reference tools, bookkeeping and billing, making and maintaining contacts. This is just a general outline. The panel members will take several aspects of the outline and talk about them in the context of their own freelance experience.

The purpose of the panel presentations is to stimulate discussion from the audience. Panel members are not setting themselves up as experts. They have prepared their presentations in such a way as to elicit questions and inquiries from the audience. Let us all consider ourselves at one time beginners and veterans assembled to help each other to become better freelancers. In the cases of the non-freelancers among us, to understand freelance indexers and the job they do. As you listen to the presenters, jot down any questions or comments you may have. There will be a 15-20 minute period for discussion and questions afterward.

Our first speaker will be Nancy Knight. She has been a freelance indexer, copy editor and writer for eight years. She has done most of her work for various divisions of the American Library Association in Chicago. She has just completed the annual index for American Libraries which will appear in the Febru-

ary 1979 issue. In the Washington D.C. area, she has worked with Howard University Press, National Bureau of Standards, and Editorial Experts. She earned her M.A. in Library Science from the University of Chicago, and her B.S. in Social Science from City College. In her presentation, Nancy will talk about taxes, fringe benefits, setting up the office, reference tools, bookkeeping and billing.

Nancy Knight: Good morning. My name is Nancy Knight. Eight years ago I gave up a full-time job. One week and five hospital days later I began two new ones--raising children and starting a freelance career. Before, I was paid to show up. Now I had to be up, clean up, show up, and then perform in order to be paid.

In the past eight years, I have indexed books and journals, and copy-edited a number of books and written articles for publication. For the most part the articles have been typed in duet with my son whose typewriter sits beside mine. My daughter learned her alphabet helping me alphabetize index cards and my husband is a whiz at sorting names for people indexes. In short, my work has been a family affair.

One of the highlights of my career so far, was buying a bigger house, so at last I could have a separate office. The dining room table no longer looks like a tornado in a paper factory, and having guests for dinner is not a half-day project to get the table cleared.

This morning I'll tell you about three areas. The first is how to set up an office. I'm going to be covering the equipment and supplies you should consider, and also the kinds of deductions which you may be eligible for by claiming your home office as a deduction. The second area is bookkeeping and billing. The third area is retirement plans, and I'll conclude with a few comments about working with an editorial service.

Setting up an office: In setting up an office there are two basic objectives. It must be functional to the job, and it must meet IRS guidelines which are quite strict in order for it to serve as a deduction for income tax purposes.

First Function: Indexing requires space. If you are a book indexer,you are undoubtedly working from page proofs which can be very unwieldy. If you are preparing an annual journal index which I have just done, I have all the issues (and there are eleven) spread out in front of me. I have my bins for my typed index cards; I have the cards to be typed, the typewriter, the telephone, a lamp, my coffee cups, etc.; in other words, you really need space.

My desk: Although I would love to have a teak or rosewood desk, what I do have is a door. It is mounted on sturdy 2 x 4" legs and attached to the wall. It's painted to match the decor of the room and I would suggest if you do go with something like a door, that you use a semi-gloss paint since it's easy to clean up and it does not reflect that much glare.

The second piece of equipment you will need is a typewriter and I would suggest an electric one. I use an IBM Selectric and in my opinion it's unbeatable with the ability to change the ball element which gives you quite a bit of flexibility.

You will need a phone or a phone jack. You don't want to be running to different rooms of the house once you have settled down in your office to do work. You need a good desk lamp--preferably one that you can adjust to provide lighting to various areas of your desk. And finally, you'll need a filing cabinet. I would suggest you set up an efficient filing system right from the beginning. You are a professional and your office should reflect it. My filing system is set up by client and then by project for each client. This allows me to keep all memos, phone calls, letters in one place. It cuts down on the clutter on the desk and it minimizes the chances of misplacing things.

Supplies for your office: Supplies are as important as your desk and your typewriter. Business stationery and business cards are a must. They are your contact with the outside world. Spend time in deciding what you want to say on the cards and how you want to say it. You can check the yellow pages of your telephone directory for printers of business stationery. Major department stores also carry booklets where you choose type styles and colors. Avoid all urges to be cute--just stick to the basics. For the most part you will be working with the publishing world. You want your image to be crisp and clean and easy to read.

My stationery is $8\frac{1}{2}$ x 11", a business size, and I have my name, address and telephone number printed on it. I would suggest that you also have your envelpoes printed--it costs considerably more but I think it looks far more professional than using a lickum return address label. Check your office supplies stores for discounts. In this area there are some stores that give discounts if you pay cash; there are others that if you have an account with them they will also give you a discount.

I would like to mention two reference tools that I have found useful in indexing. The first, which most of you are probably familiar with, in the University of Chicago Style Manual. It has an excellent chapter on indexing. And the second perhaps less familiar is a book called Indexing your book--a practical guide for authors. It is written by Sina Spiker and put out by the University of Wisconsin Press, 1964. It is a how-to book, designed for authors but it's very useful for anyone beginning indexing. I don't know whether it is still in print.

Let's talk about IRS in your office. I am assuming that you have set up an office in your home. In order to claim your office as a tax deduction, it must be used regularly and exclusively as your primary place of business. If you use your den for an office but it is also used for family activities, it is not a tax deduction. IRS has tightened its guidelines and is very strict on this. For more information on what is an acceptable tax deduction for your home office, check IRS publication 587 available from IRS.

Let's assume your office does qualify as a tax deduction, that is, it is used exclusively as your primary place of business. What proportion can you deduct? You can figure the proportion by comparing the number of rooms or square feet of the space you use for your office to the total number of rooms or square feet in your house to obtain the proportion.

What expenses can you deduct? You can deduct a proportion of the real estate taxes you pay on your house. You can deduct the mortgage interest on your house. You can deduct operating expenses including utilities, insurance, and repairs.

There are some things that you cannot deduct, and for the most part they make common sense. If you have repaired and painted rooms of your house, not including your office, you can only claim a proportion of that expense as a deduction. On the other hand, if you have made repairs and painted your office you can claim the full amount. You cannot claim lawn care or landscaping, but if you paint your house or repair your roof, you can claim that as a proportion of the expense. Again, check with that IRS publication; it is very specific.

Why bother about all these deductions and non-deductions? The goal that you are trying to achieve is to reduce your adjusted gross income, i.e., your gross income minus your deductions, to as low an amount as is legally possible in order to reduce your income tax. This may seem like a big bother to you especially when your freelance income is low. But it can make an enormous difference for those of you who are filing a joint return, where two incomes could very well put you in a higher tax bracket. And, it's important to those of you who have really made it big in indexing!

There's one more comment I'd like to make about your office and that is you may need a local or state license. This is true for residents of Fairfax County (VA). I'm assuming that most of you are not from Fairfax County but if you'd like to ask me later (Fairfax County residents) I have that information.

Your office is set up, your tax deductions are set. Another system you should establish before you begin work with a client is a bookkeeping system. It need not be elaborate but it must be. I keep mine in a little red account book, which was probably a very poor choice of color! I've sectioned the book off into two major areas: income and expenses. Believe it or not it's probably the expense side that is more important to you, because it is these expense items that will be used as deductions on your income tax. I've divided my expenses into categories which will later be used in filling out my income tax return. I would suggest that you check your 1978 tax forms, which you should all have by now, and set up the categories which are pertinent to you. The 1978 tax forms have a greater number of categories for deductions than the 1977 forms, and actually I think they will be more useful to work with. What you are looking for is Schedule C of the Form 1040. This is the Profit or Loss from Business or Profession.

I'd like to comment on a few of the line deduction items. Most of us tend to record what we spend on office supplies, but we tend to be more lax about some of the other items. For example, publications and dues. Membership in ASI is a tax deductable expense. Transportation costs are deductable. In my case, I frequently drive to pick up or deliver a project, or I go to the post office to mail it. Every time I driev somewhere on a business related expense, I record the date, where I'm going and how many miles it was. It's incredible how the miles add up! It's all a legitimate business expense. Parking and toll costs are also deductable if they are related to a business activity. Keep an accurate record--it really pays off in the long run.

Okay--we've talked about expenses. How do you go about billing for your income? One of the ground rules in working with a client is to establish a procedure for billing. You should establish when you will bill and how the billing is to be done. For some of my projects I bill at various stages during the project;

for others it is at the completion of the project. In general you should bill at the satisfactory completion of the project. How is as important as when. Government contracts, as most of you are probably aware, require all kinds of special procedures, numbers of copies and usually an invoice number which will be provided you by the client.

When you bill always use your letterhead stationery. It identifies you and it provides a mailing address for payment. Also, bill on a separate sheet. Don't tack the bill at the bottom of a cover letter. It could easily be filed away and forgotten. I have found the best way to submit a bill is to keep it separate from the completion of the project. I tell the client what it is and where it is. Ask the client how long it will be before you can expect payment. If this time passes and you still have not received payment, call the client are ask where the payment is. I have found that they are just as eager to pay you as promptly as they can to keep you happy, as you are eager to receive the money. When the payment is received, record it in your account book with the date received, the project, and the amount.

You now have your office, and your bookkeeping system is established. You are a pro at billing which means you have projects to bill for. What about your retirement? Several years ago Congress enacted the Pension Reform Act of 1974. The master plan is called HR 10, and it is more familiarly known as the Keogh Plan. Basically, the Keogh Plan allows a self-employed individual to set aside 15% of his or her income up to $7500 which would be the equivalent of a $50,000 income, into a self-employed retirement account. No income tax is paid on the amount contributed or on the interest that you receive on the account until you retire. The reasonsing here is that when you retire and begin to draw on these funds your overall income will be less and you will be in a lower tax bracket. There are a number of types of Keogh Plans available--I think the most common is the passbook savings or certificate of deposit account. Your local financial institution can help you find what is most suitable for you.

Similar to the Keogh Plan but not for self-employed people is the individual retirement account of IRA. An IRA is designed for salaried employees who are empoyed by a firm which does not offer a retirement plan. Again, the individual contributes a portion of his gross income to the IRA. The contribution is not taxable nor is the interest received on the contribution.

We've come full circle. We started with my retirement and we've ended with retirement plans. I'd like now to make a few comments about working with an editorial service. An editorial service for those of you who are uninitiated, is a business that sells a variety of editorial services, such as indexing, copy editing, proofreading, and the like. To accomplish these services, it maintains a stable of freelance people whom it calls upon when there is an appropriate job. My experience with an editorial service is limited but I think it does point out some of the pros and cons about being associated with an editorial service.

We moved to the Washington D.C. area six years ago. At that time I had been doing freelance work for two years, but my clients were based in Chicago. I wanted to continue my work and I wanted to develop some Washington based clients, but that would take time and I wanted work immediately. So I turned to Editor-

ial Experts here in Alexandria (VA). Our relationship was entirly satisfactory. They provided me with a project when I needed it. I am no longer on their roster and it's simply because I have enough work of my own to keep me going.

Now, what are the advantages of being part of an editorial service? I'd say at least three. It can provide you immediate access to work. It frees you from the marketing tasks of having to made the initial client contact, writing proposals, etc. And thirdly, it handles the client billing.

On the flip side, the disadvantages are that it may not provide you with the type of work you seek, you don't have the diversion of a client contact, and finally you probably will not be paid as much as you would if you sought the contact yourself. Obviously the editorial service deducts a fee for its administrative tasks.

My last comment about an editorial service is that it is probably not a source of work for the true beginner, that is, someone who hasn't done any indexing. To success, the editorial service must provide reliable well-trained talent. It's a business, and not a training school. So it's not a source of work for someone who has done no indexing. Charlene Seymour is here from Editorial Services and I'm sure she could answer any questions you may have about an editorial service. Thank you.

Mary Tomaselli: Rachel Johnson is our next presenter. In her words Rachel got into indexing by accident or diffault. Having gotten her liberal arts education at Vassar, followed by a year of business school, Rachel had been working full time for 20 years when she found herself lokking for a job. When an employment agency said they had two openings, one for an indexer and one for a secretary, Rachel said she would interview for the indexer job, whatever that was! The organization that would hire her offered to teach her all she needed to know.

Well, Rachel obviously found out what indexing is because she has worked on two projects involving computer sorting and printing: The New Catholic Encyclopedia and the Congressional Quarterly. She is presently working for a research organization for which she does four books a year. She also holds down a three-day a week job at George Washington University evaluating transcripts for admission. She got the job at GWU partly because she is an indexer, however. They figured that evaluating transcripts called for the same kind of meticulous attention to detail that indexing does. Rachel will speak about breaking into the indexing business--apprenticeship, making contacts, writing, telephoning, and so forth.

Rachel Johnson: I'll just take up where Mary left off. After that first job where they taught me the basics of indexing, I got bored with the material because it was always the same. So I said to myself, I know all about indexing and will try to make it on my own.

About that time there was a seven-sister college symposium way back in 1963 I guess. The college tried to help women who wanted to go back to work part-time. The women didn't know what they were capable of doing--and its not much different today! So I went to that symposium. There was a session on editorial work so I went to that. Here is what happened after that.

The publishers of the new Catholic Encyclopedia needed indexers and I was hired as one. Perhaps some of you know one of the founders of the organization, Sister Claudia Carlin, whom I worked under and learned most of the finer points of indexing from. There were about 15 to 20 indexers who spent 2½ years indexing that 16-volume encyclopedia. We had to coordinate with each other so that the indexing remained consistent. Since I was the only indexer of them all who had any indexing experience, Sister asked me to help her write the policy sheets and coordinate the work. Particularly important were the See and See Also references. In a work that big you can't make a reference to something that isn't going to be there.

The seven-sister college suggested one thing you could do would be to send a resume and cover letter to all prospects who want to have an index made. So I went to the library, did quite a bit of research making up a list of prospects. I then sent 29 letters and 18 more within two months toward the end of the year. The response totalled 34 of 47 letters sent which everyone agreed was phenominal. Of course, 24 said no, eight said maybe later, and two said yes. One yes letter I replied to was from the Americam Anthropological Association. I was hired by a Dr. Boggs who was executive secretary, and I edited the Association's Newsletter. He said people like to know where something is when they see a reference. This job didn't last when a new executive secretary was hired, however.

I next made contact with the American Institute of Architects. Let me say here that it pays to be flexible and not to say no to something that isn't what you thought it would be. The Architects wanted an index that their secretary could make for their monthly Journal. I proceeded to set up a system for the secretary to index the Journal each month in depth, plus a way in which when they published it, they could only publish the part that was of general interest. This means indexing not a deeply as the index used by the secretary to answer the phone with, when people would call and ask where was that reference they saw in the Journal. That took some figuring, but then I had time because they didn't need this index every month.

In another job I agreed to help a man in the Census Bureau make an index for a very detailed textbook on demography. It was being done to help underdeveloped countries set up a system of taking censuses that would compile statistics that could be used by everyone. It contained many mathematical formulas I didn't understand. It became apparent that I could not do the kind of in-depth indexing needed. This man wanted to have the book serve as a teaching tool by making the references refer to things the people would not ordinarily look under. So we agreed that if I could teach him how to index that would be sufficient. He really wanted to make the index himself, which he did. He was happy with it and paid me as if I had done it!

Another prospect wanted me to work in an office. That was not too long ago, and as Mary pointed out I'm now working three days a week at George Washington University so my indexing is done on the other four days of the week. This meant to much work so I turned the offer down.

The matter of written agreements or contract has come several times in the past. These are helpful sometimes if you want to avoid problems that might come up later. When you have a personal interview with a prospective employer, you must find out precisely what he wants. What form is wanted, such as cards or

typed on sheets, what style is wanted, and other questions. Some employers have wanted me to note the typographical errors and other inconsistencies in the text. These extra jobs should be charged for since they will require extra time. You should find out the chain of command of an employer since this can be important when you need difficult questions answered. Find out who is ultimately responsible for the index because it can get pretty sticky when there are several organizations involved, and you must find out who to take your questions to.

If you can get your name included in the acknowledgement of the book this might get you some advantageous publicity and maybe some additional jobs. However, most of the publishers don't do it, much less even think of it.

One employer I wish I had a contract with was a professor who asked me to do a directory of anthropologists--a job that grew out of my work with the American Anthropological Association. He wanted a directory in the form of a paperback--something that could be gotten immediately because he had 4,000 questionnaires that had been sent back from all over the world. All the anthropologists wanted a list of the numbers, where each of them lived, and what their areas of expertise were. So I agreed to do the index, which then turned out to be a total of four separate indexes.

However, I didn't find out until the day he a I took the index to be published that another organization was to publish it. Unfortunately, the other publisher didn't like my employer, and he made the most inane excuses for not wanting to publish it--and he wouldn't publish it! I was allowed to finish the index but even then it was never published. What a terrible waste of time and money. Obviously a contract would have spelled out the needed details here and would have precluded this mix-up.

Another organization I worked for uses a letter of agreement. One copy is signed and retained by the organization and the other is retained by the indexer. It is simple and easy to write, but something should be in writing before you begin your job.

I had another problem involving per page or per printed page, and the editor I was working with understood. Unfortunately the man who was to pay me did not understand it, and he went through the entire book I was indexing and picked all the pages with only tables, graphs, etc., which he didn't want to count in the per page charge rate. These pages he eliminated from the count really had to be included because they contained captions and similar concepts that should be included in the index.

As for working gratis, there are times when you must make estimates and consultations. I still have not been able to reconcile these with jobs I can charge for. I hope someone has some ideas because I was paid $10 for a consultation which was agreed to, and I made sure I got something for my time. We decided that an index would be too elaborate for their publication, and that if they expanded the table of contents it would take care of the problem.

I've done many other consultations but I consider if wasted effort and money wasted. If any of you have heard from Southern Living as a result of having your name in the Register of Indexers, let me tell you about my experience. I spent a lot of time telling them in Atlanta what they should do with this magazine before it would be indexable. Some of the pages are not numbered,

There were two regional editions with different pagings, and a decision had to be made as to which edition was to be indexed. When after several months I finally heard from them saying my suggestions were being referred to their administrative offices, I realized I had wasted my time again since they had obviously decided not to index it.

Mary Tomaselli: Cynthia Weber, our next speaker, has her M.L.S. from the University of Buffalo and has been freelancing since 1973. Although she is a full time information analyst at Hooker Chemical Company in Buffalo, she has her own business called Inquiry, an information and abstracting and indexing service. She is presently the ASI Chairperson of the Getting Started as an Indexer Committee. Cynthia will talk to us about how to be self-employed, the daily routine, filing for a trade name, workload, job satisfaction, etc.

Cynthia Weber: I forgot to bring something which would have been especially appropriate for my talk today. It is a guide that is based on my own experience and what I've picked up from ASI members on getting started as an indexer. If any of you would like a copy of it called, "A Guide to Freelance Indexing," you may send me a stamped self-addressed #10 envelope at 41 Park Lane Court, Williamsville NY 14221. I'll be more than happy to send you a copy.

Just out of curiosity, how many out there are freelancers? [Ed. note: Only about 12 hands were raised.] That's one of the advantages of being up here--I can ask questions. How many are thinking about going freelance? [Ed. note: Most of the others raised their hands.] Those of you who are thinking about freelancing and haven't ever done it--it's a shock to start!

All of a sudden, there's nobody to say you've got to be at work at 8 o'clock and that you have to stay here until 5. You have got to have the discipline, the motivation to get yourself out of bed and work. It's an awful temptation to say, "Gee, I've got some shopping, some errands--let's go do some other things." You can't do it! You have to set a routine of getting your jobs done, meeting your deadlines, selling yourself because if you don't take care of all the pieces, you won't have jobs.

And you won't have income. That's one of the other shocks. There's no regular paycheck. You can't sit there and say, "Well, I can budget myself for the next three months," because I know I'll have so many expenses, and I know I'll have this much income. You don't know--there are no guarantees. So you've got to have enough self-discipline to get up, do the things you need to do, to write letters, to make phone calls, and to say this job has got a tight deadline. I can't go out tonight or go to bed--I've got to work. If you have to put in 16-hour days, you have to put in 16-hour days. If you learn to say that, then you can afford to take a day off now and then, because the job is finished. But you've got to be able to put aside your personal life when you have those deadlines. It takes a lot out of you, particularly if you end up overextending yourself. There's always the temptation to say, "Well, I've got this job and the publisher another one--I can manage to do both of them." Then you find yourself working 16 hours a day, seven days a week for three weeks, and you're ready to drop dead. Those are the bad things. Now for the good things.

The good things are: There's nobody telling you that between nine and ten o'clock this morning you are going to attend a meeting, and then you are going to have to write a report about it. This isthe thing I have to put up with in my regular job. We're doing goals, results right now, making our projections for the coming year. There's nobody to tell you what you're going to do and nobody to tell you when you're going to do it. If you're a night person you can start days at 11 or 12 o'clock and run to midnight if that's the way you like to live. So you have a lot of flexibility in how you want to do things. But all the responsibility for getting the job is yours.

Now that's both good and bad. I like having that responsibility about my life. But I know that to a certain extent, I'm in control. I'm doing what I want to do, not what somebody is telling me to do. So if you are going freelance, you've got to accept some of these things. If you need a stable environment where you can count on work, and you need the security of a paycheck you can count on three months from now, you need to think twice about going into freelancing. You've got to be able to cope with the sitting and waiting for the telephone to ring because you don't have a job and you haven't had a job for a month.

But there are a lot of rewards in freelancing. It does take a certain type of individual. I've talked with a lot of people who are interested in freelancing, starting in information brokering, whatever, and they sit there and they say, "How about if I come work for you for a while so I can learn everything there is to know.?" Somehow that isn't the right attitude. There is noplace you are going to learn all there is to know. One of the peculiarities about freelancing is that you get the jobs that no one else knows what to do with. So you have to be creative. You have to say, "Well, obviously whatever I learned in library school or wherever else is not going to work." It's going to take 15 years to find the information and even then I may not find it. You need to be creative in your approach, whether it's how you are going to extend yourself. But when you do extend yourself, and you take a book that's something that you're not sure you can handle, just try it and you will probably realize that it's really not as bad as it seemed at first glance.

Nancy Knight covered material about setting up the office. I just want to say a couple of things about it too. One is make sure it's comfortable. Not so much for your client, but for you. You have got to feel that you're running a business. It's going to be very hard for you to do all the things that you have to do everyday if you don't feel inside that you're running a business. "This is my space; this in my business." You can do it without a room to yourself. It's a little harder psychologically, but you do need to feel that you have made a commitment to the business.

If you want to be fancy like me you can operate under a name other than your own. Some people prefer it and some don't. In New York State it's very simple to do. You go down to the county clerk's office and file DBA papers, or doing business under an assumed name papers. It doesn't take much at all, just a small filing fee. You'll have to check the procedure in other states. You don't need to be incorporated until you're making enough money to make it worthwhile. But you can very easily operate under an assumed name. Just make sure you have a paper to take to the bank so you can cash the checks you get!

Questions and Answers on the First Session:

Q: How are social security taxes handled?

A: Nancy Knight: I pay my own. On the income tax form, there is a place and an explanation on how to do it. There is a separate sheet for filing your social security payments. There is a certain formula for calculating what the percentage is on the income you have made. and for the payments you must declare.

Q: Are freelancers exempt from paying social security taxes?

A: No. One group of people who are exempt are those who already have a full time job and who then already have their social security taxes deducted. Also, most government workers must pay their own social security taxes to be covered. I don't know about state and municipal levels. The Federal form to use is Schedule SE of Form 1040: "Computation of Social Security Self Employment Tax."

Q: How should I bill my clients regarding incidental expenses? Should I bill them separately, or include them in my overall hourly or per page or per line charge?

A: You can do it whichever way you care to and whichever way is best for you. Of course, you don't include or itemize charges for heating and light, etc. These are part of your general overhead.

Q: How does a regular job affect your tax deductions if you go into free-lancing on the side? What can I deduct?

A: Even though you have a regular job you can still claim deductions for such things as using your home as an office and claiming a deduction for the proportion of the space and expenses it takes to run the business. You must be extremely careful to use your office for your freelancing business exclusively. If you have a TV set there and watch some programs there, that office is not being used just for the business, and the expenses of keeping up that office are not deductable. You must interpret the IRS instructions rather than taking the information at face value. Since even some IRS people can not give you a consistent interpretation of the instructions, you have to be flexible. Elliot Linzer is editor of the Editorial Freelancer's Newsletter and he can probably help with information that is included in its February issue. You can write him at 36-40 Bowne St., Apt. 3-J, Flushing NY 11354.

Q: Are contracts necessary or recommended before jobs are begun?

A: Not very often. They are probably a very good idea, however, especially when large jobs or extended jobs are taken. A contract will protect you in the event of unforeseen circumstances, such as illness, funding not forthcoming, changes in publishing schedules, etc. Some form of written agreement is probably advisableand certainly more professional.

Q: How do you estimate the time it will take to complete an index?

A: In general, a 400-page book will take about 2½ to 3 weeks, i.e., 150 pages will take one week.

Q: Is there any way that publishers can extend the time allotted for an index or increase the compensation for it?

A: Since the index is the last thing that goes into a book, the publisher considers it almost an afterthought and is not about to grant any special compensation or considerations. He has very definite deadlines that must be met and he has a considerable amount of money invested in the scheduled completion of a whole series of events. He therefore cannot increase either the allotted money or the time to complete the index.

Q: How does journal indexing differ from book indexing?

A: Journal indexing is a little different from book indexing inthat there are not the same deadlines to worry about. I receive the journals as published and index them as they come, I have their contract a year ahead of the completion date, so there is not near the same pressure there might be from book indexing.

Q: Is compensation based on extra money for faster completion or less money for extended deadlines?

A: Usually for faster completion a bonus is offered; if the schedule calls for two weeks to completion, you would receive a bonus to finish in only one week.

Douglas Thompson: Thank you very much. Our next session will be presented by Bob Palmer on Indexer Economics. Bob has been a full time freelancer since 1960. He is alive and well, which proves that freelancers can do something right! He said he has indexed several thousand books and "other projects." He has done the indexing of Foreign Affairs, he has worked with Simon and Schuster on an encyclopedia of World War II. Between aerial reconnaissance and the War, indexers must be doing alright! Bob has been indexing publications on public law, government, Asiatic studies, and he is currently translating a short story from the Chinese for publication, and he has written several articles on various aspects of Asiatic affairs. Today he's going to talk about indexing/indexer economics...and it's going to be in English. Right, Bob?

Bob Palmer: Well, what ever language you want! Before I begin I would like to mention a person without whom we probably would not be sitting here today. This person is an English indexer by the name of Norman Knight. He had a rather fabulous career and very strange career, like many indexers do. He was a officer at one time and he was a lawyer, and he evn spent two years in India as a tutor to an Indian Prince of the 1930's. But he got the idea that there should be a society of indexers in England so he formed it. As a result of the British society some indexers in this country got the idea there should be an indexers' society here too. He cooperated with some interested American indexers and the ASI was the result. He set up the international agreement that began the ASI and that allowed the Indexer, the Society of Indexers semiannual journal, to be the American society's journal also. Last year, while in his 80's, he died. I think it would be quite appropriate that Mr. Knight's name be mentioned in his capacity as founder or the man probably most responsible for founding both the British and American indexing societies.

What I want to do is talk about 20 minutes and ask for questions, because I'm sure there are many questions you would like to ask on indexer economics. I wrote an article that appeared in the Indexer about 10 years ago, which you can probably find if you want to. The information in it is essentially valid except that the prices indexers charge have since been inflated quite a bit.

There are several ways of pricing an index. Basically, these are (1) by the hour, (2) by the book page, (3) by the index line, (4) by a flat fee, and (5) by no agreement at all in advance. The most typical way is the hourly rate. A survey from the Editorial Freelancer stated that rates are now between $6 to $7.50 per hour which seems to be about the going rate for indexers.

The question is, what is an hour? How is it determined? If you go to a psychiatrist and lay on the couch for a while, this is traditionally known as the 50-minute hour. Should the psychiatrist give you a 10-minute rebate for this hour? What happens if you are working on a book, and you stop and make yourself a cup of coffee? Should your employer be charged for this hour or not? Somebody made a survey of business and they discovered that people who were supposed to be working seven to seven and a half hours a day really only put five hours a day in on company work. In most firms they found that people spent those two to two and a half hours chatting on the phone, coffee breaks, and so on. That means the employer is only getting about five hours work per day from his employees. This is only one example of the problems you have in determining what an hour might consist of. Should the time spent taking a manuscript to the publisher be counted? In reality, then, the hour is not really a very good metgod for estimating what the cost to the employer will be for an index. One person's hour is always the same as another person's. The hour can only be a very general estimate of how much time it takes to prepare an index.

The second way of costing an index is by the book page. Sometimes you tell a publisher you can do an index for $1.50 a book page, or perhaps $1 or $2 per page. However, on some books you might be cheated. With an encyclopedia where you might have as many as 100 names on a page, doing it by so much a page would not give you a very good return.

I prefer to charge by index line. On most index pages there are two columns, each having about 50 lines, or about 100 lines per page. You can have entries that take one line, or two lines or even more lines. You can charge by the total number of lines that are in print instead of the number of entries. The catch is that if the publisher says you have to limit yourself to a two-page index, this system wont work at all! It will be best if there are no such limitations and the index is allowed to run for a length that is proportional to the number of pages in the book or to the depth or difficulty of the material being indexed.

I try to keep increasing this rate to keep up with inflation. At present I charge a basic line rate of 38¢. This is for an average book with, say a name index, and a reasonable number of subheadings. I then increase my rate depending on the complexity of the work. For instance, if it were a biography of a statesman which has a lot of foreign names I might quote 42¢ a line. The increase in the rate hopefully makes up for the increased difficulty in preparing the index.

The fourth method is the flat fee. This is not a bad idea. One way it can be done is when a publisher says be can give me $150, I can then cut my index to fit the size of the fee. I can then figure how many hours I can spend and still make a reasonable profit. When the publisher says we have to set a fee, then comes the problem of estimating the cost. This is a very difficult problem. The basic way to estimate is to do part of it, such as a chapter and then prorate the rest of the cost based on that chapter. What you shouldn't do is to do this estimate for nothing. What you do for the publisher, as a business person is one of two interviews in his office which is expected to not be charged to the publisher, and a letter to the publisher. Anything else to be done is done for a fee. In other words, if they want a sample index which is essentially what you need to do a proposal, if you have to do part of the work, they should pay you. There should be a understanding on how much they should pay you, otherwise you are liable to be spending your time just on proposals and not earning any income!

The fifth way of indexing is the most glorious way of all. That's when nobody say anything at all. You just submit your bill and it goes through without a hitch. That happens quite a bit. Once a publisher gets to know you, and has done jobs with you for a while, there's no problem. You don't have to say how you arrived at the figures or any other explanations.

Well, that's basically how costs are figured. Now are there any questions?

Q: Are contracts necessary or recommended?

A: I'm not sure. The publisher's lawyer may be better than your lawyer, especially when you don't have one. If you have a big job, such as the Foreign Affairs index, which really needed a formal written contract, them you do need a specific written contract. You should not include the methods you will use in indexing, only such things as length, few general format items, deadlines, etc. Just as you would not tell a doctor how to take out your appendix, you shouldn't have to tell the publisher how you propose to proceed in indexing the book.

Q: As an experienced indexer do you find that you have a steady flow of indexing jobs coming in?

A: Yes. What generally happens is that the selling job usually comes near the beginning of your indexing career. After that once you become known one publisher will refer you to another publisher and you get many referrals in this way. On the other hand, even though your indexes may be the best in the world, some publishers won't necessarily agree they are the best. This sometimes results in a falling off in the number of jobs. When this happens, I just pick up the phone and make a few calls to some of the publishers I have done jobs for and often my call is received at the appropriate stage of book production and results in a job.

Q: Is typing usually charged for as part of your bill?

A: You must charge for all expenses, no matter what they happen to be. If you type your indexes this becomes part of your charge. Typing the index is just as professional a job as your indexing is. If you hire somebody to type it for

you, which is what a lot a indexers do, the question is how you should charge this to the publisher. You have to decide whether you charge a flat fee, or whether you charge an override of your own. You are not responsible for how you get your index typed. You can type it yourself or have somebody else type it but how that goes into the fee as you report it to the publisher is much your own business unless it is a very complicated project where you have to have six dozen typists and that has to be in the contract, etc.

The way I do an index is I always keep by cards alphabetized as I go along. I construct it block by block. The thing I hate most is editing an index. So the way I get around it is that I do step by step and keep everything up to date. For instance, if I am on page 150 of a 300-page book and suddenly the editor calls me and says we are going to cut off 150 pages, I've got the index completed without further handling. So that means that when I have finished the last card, since I've got everything up and all the indexing and all the editing done. all I have to do is turn my chair to the typewriter and start typing and I don't even touch the editing. Then the typewriting for me becomes an integral part of the index-making as well. There are a few changes but not many. So you shouldn't feel that typing an index should be charged at a lesser rate than the indexing itself.

Q: Does the 38¢ a line include typing or is it separately charged for?

A: What I just said was you shouldn't consider the typing as not part of the indexing process. The 38¢ a line that I mentioned should be the whole thing. When I say 38¢ a line I don't want people to quote that figure and say indexes are 38¢ a line because most indexes are more than 38¢ a line. I gave you an example of a biography of a statesman at 42¢ a line, and I just had another index that was 45¢ a line. If the publisher asks me how I justify this, I say there were a lot of foreign words. There really are justifications. Once I made out a sheet which I never use, where I start out with a basic rate per line and then I have little things to fill in. If there are a large number of foreign words in the text, that's a penny more a line. If there is something else, that's a half cent more or another penny more a line, and so on. As I said, I never use this chart. I just look through the book and estimate which way is the way I can charge the most, but I can still justify to the publisher why I charge what I charge.

Q: Why do you charge 38¢ a line?

A: Well, it has to be something. In the 1960's when I started using this system, I charged 16-17¢ a line, but then inflation has taken its toll. I charged 35¢ a line last year but I looked at the Consumer Price Index just recently and found that prices went up about 10%. So that's about a 3¢ increase to 38¢ a line. You should monitor the CPI constantly so that you are not caught behind the current inflation rate which will cause you to lose money.

Q: How to you arrive at that figure of 38¢ a line?

A: How do you arrive at any figure? If you were going to charge $7 an hour, $10 an hour, or whatever figure, I find that with a certain amount of experience you can come up with a reasonable figure that will preclude your losing money. The reason I mention this 38¢ a line figure is that I hope any of you who do indexing will charge at least 38¢ a line. If you do it cheaper, then you're undercutting me!

Q: Are there any standards for charging a certain amount for indexing and do you think ASI should set minimum pay rate standards?

A: I think there would be legal problems involved, as Elliot Linzer can tell you. I don't see why the Society can't make recommended guidelines and not make it an antitrust conspiracy. The only catch here would be that these minimum guidelines would have to be continually updated with the Consumer Price Index figures.

Q: Do you find when you index periodicals that you have to go back over what you've done?

A: You don't worry about what's coming. Periodical indexing is a little different. What I do is inspect the item to be indexed and the go ahead and begin. I don't approve of some indexers who go through a book once and who mark it up, read the whole book, and then when theybegin to index to do the whole process again. Actually I find a danger in this because if I did that I could never remember where I found each item I wanted to index, and this would only slow me up and waste my time.

What I do is mark those items on the pages which I don't index instead of marking the things I do index. If there is something there that is borderline and I don't want to pick it up, I'll put a little checkmark so I'll know not to index it. This way if I change my mind and want to pick it up later, I can go back and find the checkmark very easily...much easier than if the pages were full of checks and other marks. As far as periodical indexes go, this is even less of a problem than book indexes since they are so cut and dried.

Most periodical indexes include the title of the article, the name of the authors, and then generally each article gets two or three breaks. This is the normal way for periodical indexes. So it hardly matters that I did a journal of psychosomatic medicine. If you have something like allergies for example, and you have articles on it, the allergies--1978--Research on; then allergies of children, then allergies of children who are certian types of children; all you have to do is fill in the sub-sub heading under children. I did that in the Foreign Affairs index which was 1350 pages of index, and there was only one point where I had to really tear the index apart and that was under reparations because I expect reparations to come out so heavily in this thing, so I had to do the reparations sections over again. So that was will worth it for the trouble I saved. I would go mad if I had to alphabetize cards!

Q: Is a written contract recommended or suggested or what?

A: Well, perhaps not necessarily a written contract. I once did a job for the publisher whose editor offered me a bonus for a faster than usual job. However, that editor quit before the job was finished, but before he left he had scribbled a note to himself on his notepad. I was able to prove my claim using a copy of this note, even though the editor had left and even though there was no official written contract. I don't think a formal contract is required for each job. It should just be like a correspondence, or a cover letter with an index.

Q: What would be your estimate of the annual salary for someone who spent full time on indexing?

A: I would expect an average salary would be at least $12,000 per year; it could go up as much as $20,000 depending how much effort was put into it.

Here are some suggestions when starting out in indexing. Do not be too overbearing on publishers. You want to get another job, so don't sell yourself too cheaply, but don't charge too much either. As you get more jobs, you can raise your rates gradually until you get resistance--at this point you will know for certain what you can charge! If a publisher says your rates are too high for a job, you should back down. Then when you get the next job you can make up for the previous job by charging slightly higher rates. You must be as flexible as possible in your charges.

Douglas Thompson: Our next speakers will talk on special indexing problems. This session is being chaired by BevAnne Ross. She is the immediate past president of ASI, the current editor of the Newsletter, has edited the current edition of the Register of Indexers, and is presently a publications consultant. She indexes items on physical sciences, behavioral sciences, political sciences, legislative affairs, and anything else, and is also teaching a course in indexing at the U.S.Dept. of Agriculture Graduate School. So this panel is in good hands.

At the end of the table is Margot Raphael who is manuscript editor for Aspen Systems, located in Germantown, Maryland. She is responsibile for developing a manuscript into a finished book, a manual, or into a manual supplement. She advises authors and when they develop a book, she jumps in a gives them a hand. And she coordinates manuscript production She also supervises freelance personnel required to support the efforts of the manuscript development.

Florence Robinson nas been indexing for only 15 years; 9 of them at the Bureau of Economic Research. Naturally, she started with books on economics. She has done indexing of college texts and abstracting for Congressional Information Service. She has indexed for the Brookings Institution, Resources for the Future, National Academy of Sciences, and World Book. She also operates under the name Florence Robinson Editorial Services. BevAnne would you take over?

BevAnne Ross: I would to thank the powers that be for allowing me to switch your procedures here. I got tangled up with two conferences here on the same day and was supposed to speak at 11 o'clock in two places, so one just had to go. My hearty thanks to Bob Palmer who took over tgis morning.

I see this session as a talk show. Not just us up here talking , but you too. I think we need to have a rapport. I think we are the ones who might be provoking questions for you to provide solutions for answers. The expertise that is at this table can only be matched by the expertise that is on the other side of the table. And I hope very sincerely that you will participate in questions and answers; also perhaps providing us with some of the problems of your own.

Most of us got into indexing by hook or by crook because we were there, because we got the duty, and because the boss said so, or because we were inquisitive enough to graduate from either editorial or library work or bibliographic work, and found it interesting to order information. And the computer world has allowed us to order information a lot faster. We still have to order the com-

puter, so don't fear even though those in IBM and Xerox claim they are going to take over the world. They can only do it with our minds. I think we ought to start with Margot, if you will please?

Margot Raphael: In addition to supervising freelance personnel, I want to say that I also create indexes, so I know some of the problems you go through in deciding how to put together an index. I want to preface some of what I'm saying to mention the fact that nobody here has mentioned the Work for Hire Release form. Under the 1976 Copyright Law that went into effect in January 1978, anything that was created for publication that is not a contract with a publisher requires a Work for Hire Release. This means that any freelance activity creating something new, whether it is a piece of art or written material, a bibliography or an index requires a Work for Hire Release Form. This means when you finish creating this index you are turning over the copyright to the publisher. This is important to keep in mind because you might be able to claim copyright infringement as many as ten years later. If the publisher publishes the index he must have this work release form on file. You might want to remind him if you haven't signed it, or if you want some mention in the book. You have to make these things clear with the publisher up front.

Someone earlier asked a question on how many people plan to freelance. I realize there are a lot of people here who are not currently freelancing indexes, so I will give you some guidelines from the publishers point of view. When you have finished an index always ask for a copy of the index of the completed book or of the work in some form so that you have a sample of your work to show your next employer.

Also, when I'm looking for a new indexer, I'm going to ask for referrals or references. Being somebody new you might be offered small jobs and any job is important. Getting your foot in the door is important.

Many publishing companies, such as the one I'm working with, work on a very tight deadline. We are the quality control experts, the manuscript manager. So it might be very hard to go to a large publisher and ask for a first attempt. It's better to try something small and then work up. Always remember to meet a deadline--this is most important when doing indexes.

Some of the problems in working with a freelance person is controlling that person. How much shouldthe indexes be allowed to decide for him or herself? How much guidance do you want from the manuscript manager? Do you want to know the topics that are important? Do you wabt to know what cross references are necessary? I usually leave a lot of this up to the indexer. I'm relying on the indexer for that indexer's expertise. The indexer may be the only person to read that book or manuscript. It has to be that person who can ask the questions about what I need to know to index that book properly. There are times when special expertise in certain subject areas is necessary. He must know the technical language being used, as well as some idea of who the book is being written for, whether the readers will be college professors, scientists, or some other technically oriented subject people.

One of the biggest problems is deadlines, mentioned earlier. It still bears repeating, however. There can be little done to extend the deadlines since the index of necessity is the last item included in a book. If indexers would

work from the galley proofs, they could extend the deadline considerably. The trouble is that most indexers will not work from galley proofs because they are not pages. In my view, these indexers could just as easily work from galleys, make up their headings, and then when the pages are completed, come in again and complete the index by inserting the page numbers. Since galleys are completed three to four weeks before the pages are done, indexing from galleys should be mush less hectic.

Another way of determining how long it will take to complete an index is to use the guideline of 150 pages per work week of 40 hours. This is usually a 6 x 9" book, about 40 to 42 lines of text per page. Larger books, 8½ x 11", 7 x 10", must be estimated based on these guidelines. Some indexes want to review or read the whole work before they begin to index, and this time must be added to your estimated time needed to complete the index.

Another problem that often arises is typing. Typing the finished index is very important. Often, the typed index goes directly to the typesetter without much or even any review by the manuscript editor. It is then set in type, a proof run off, and only then are errors discovered. Everything stops, the index must be corrected, and type reset. Obviously, the more problems I find with carelessly typed indexes, the fewer times I'm going to accept those indexer's works.

Many times I receive indexes in handwriting, or handwritten on note cards. I can use these but with some difficulty, since the typesetter must work from less than easy to read format and this takes more time.

Regarding contracts, I don't require them. However, since we must follow such tight deadlines, it is up to me to try to work with the indexers to get a reasonably agreeable deadline, and to smooth any feathers that may be ruffled in the process. Also in the contract area is the expectation of getting paid. When you work with a publisher for the first time, don't be reticent about making inquiries into that publisher's reliability and practices for paying its contractors. If the publisher is above board he will not mind such inquiries or interviews, and more likely will appreciate your concern and try to help you all he can. This is also important from the point of view of your working contacts, the publishers work rules, guidelines, atmosphere, etc. In other words, you may not like working for that publisher once you have started but by then it's too late to back out. It's almost like interviewing for a job. You must feel out each otger to make sure both will be compatible.

Q: Regarding the copyright situation and releases which are signed by indexers, have you ever had a problem here?

A: I can remember once an indexer refused to sign the release, but then finally did after his options were explained to him.

Q: Would I be able to copyright an index if it was very extensive?

A: (Comment from audience): I believe that if such an extensive index is a separately bound volume it is similar to a separate volume which criticizes another author's work(s), and therefore should certainly be allowed its own copyright.

A: (Further comment): At this stage of the copyright situation, it is very difficult to give a definitive answer to this question. I believe such a case would have to be considered in a copyright court, and would require considerable case law input before a decision could be rendered. Some books have forewords that are also liable for copyright, and this area is uncertain also. When you sign a release with me as publisher, you assign your copyrights o your product to the publisher.

A: (Further comment by B.A.Ross): The British Society of Indexers has been legally pursuing the copyright features to the Indexer. for the Indexer to hold the copyright on any created indexes. I am monitoring this activity just so I can put it in the Newsletter when it becomes reality. So you should be aware you are not injecting anything new into the world of indexing with your concept of copyright because they have already been to the courts and they are already pursuing it actively.

Q: I'd like to address one more problem to Margot. It's nice to have a publisher standing at arms length. The time and number of pages and density of material are the key factors and facets as regards time needed for an indexer to complete the index. Many production editors do not give correct numbers of pages by upwards of at least one third of the total of the size of the book, and this I have been exposed to time after time personally. These changes certainly change the scope of the work measurably. How does one get across to the production editor or reasonable facsimile, the need for adequacy as regards counting pages?

A: When I was talking about 150 pages that can be indexes in one 40-hour work week, that assumes there will be four to five index entries on one text page. You have to try to work with the production editor in obtaining some compensation or dispensation or relief. He can't really foretell how dense the indexing might turn out to be in all cases, much less most of the cases. There is really no easy answer to your question. Sometimes I will grant a bonus when my deadline is fast approaching, and the index seems to be taking longer because of these unforeseen problems. We just have to try to work out our problems, since the schedule for production of the book is something that cannot be bent.

A: (Further comment): I think Margot is providing you with extraordinary statistics. In 40 hours for indexing 150 pages, that's indexing at the rate of four pages an hour. If you can't index more than adequately at four pages an hour you are indeed a beginner! That is very slow for general indexing, with the possible exception of some very, very dense technical works in such fields as medicine, pharmacy, etc. I would not want to estimate less than ten pages an hour for generic texts in the social sciences and physical sciences.

Q: When you say four pages an hour are you not saying that you should be able to finish a completed index, including entry, filing, typing, etc.?

A: Yes, you should be able to do a completed index for those four pages an hour. Also, regarding indexer-publisher interaction, you should always take the opportunity to see the publisher, especially when you are seeing him the first or first few times. You must get a feel for what he wants with regard to depth of indexing, number of entries for certain types of items, such as tables, graphs, photographs, how long the index will be, lines per page, and so on. You can't really give a price until you know these things. After

you know the publisher, you can more easily set your prices and the publisher will tend to use your services without a lot of negotiation and competition from other indexers. You have to start slowly, doing small projects, working yourself up, gathering references, examples of your work.

Q: Do you have price per page ranges?

A: We work on a cost of about $1 per page, or about 25¢ per index entry based on about four entries per page. I don't believe we are very far from the industry average in this respect. I'm very leary of an hourly rate for indexers. How do I know I'm not being charged for a 20-minute phone call? I believe I've allotted enough hours for the book to be indexed using our four entries per page or $1 per page rate. If an indexer gives me a beautifully typed index ahead of time, perfectly accurate, I have given bonuses for such good work. So I believe I can be flexible.

BevAnne Ross: As experts, we all have problems. Some are solved by the hook of the crook and in chance that the vague solution will suffice. Then it's put into motion and providing there's time, it's edited for adequacy. Would that we could have time for more than adequacy. I think we have dealt with that question most recently. It's the charge of this Society to promote standards for indexing, not just for the working indexer, but for the publisher as well. More particularly the publisher, because it is at this level that the index profiles are set. It is our duty to assist that publisher in defining scope and quality of the specific indexes, and I do believe that Margot has attended to this particular question. Thank you, Margot.

Is Brian Svikhart here? Brian got an emergency index request and he was hoping he might be able to take an hour of his time today. He was scheduled, but a request to do an index came yesterday at 2 PM and he just wasn't sure if he could afford the hour and a half away from his index. He has 300-plus pages to index in two days so this is what we are talking about when we say not enough time! So, I'm sorry we are won't have Brian with us today. He would have given you a fine profile of his work. We do have Florence Robinson, who is going to be talking on some of the problems of satisfying customers: author and publishers, handling statistical information and preparing indexes on subjects unfamiliar to the indexer. Florence?

Florence Robinson: I guess I've chosen some of the problems I felt we really couldn't get answers to in our favorite indexing manual. I will probably overlap some of your problems but obviously I'm going to take the indexer's place.

One of the things we've all run into recently is handling statistical information in the index. I think we can dismiss the statistical or mathematical textbook because these are handled entirely differently. You have to put everything and every term in the index with these. In the social sciences we are finding greater and greater use of statistical analyses and the econometric model to explain experimental results. Here is where the indexer has problems.

Frequently you are going to find references to tests, variance analyses, and that sort of thing. I feel that it is not only unnecessary to index these terms but I feel it is really meaningless, What we really want to help the reader find are concepts and the explanations. Those are the terms we should put in

the index. To be very simple about it we should index to demand or supply, not demand curves or supply curves.

When you have a discussion of inflation with lots of models to explain it, I'd avoid using the model name but would have Inflation--Wage approach to; Inflation--Monetary approach to; Inflation--Transmission of to, etc. As an exception, suppose you have a book that's going to compare models on one subject. In this case we have to include the name(s) of the Model(s), because that's the only way that the reader can find a reference to it.

Another exception is with the use of the Philips curve in economic analyses. Here you would have to index Philips curve, not because it's a statstical term, but because it is an approach to studying an economic concept. For pages of economic equations and formulas and the like, I really don't have any answers except to tell you to plow through it, find your concepts, and index them as best you can.

So far as indexing a book on a subject you are not familiar with, and I think we have all done that at some time of other, what about doing an index on a technical or scientific subject? I believe you should probably avoid doing such a book. I remember one of the first indexing jobs I had was a book on engineering mechanics. I know next to nothing on mechanics except what little I've picked up from my husband. I took it under protest since the publisher had no else to do it! Toward the end of the job I thought I had trouble with only one term and I asked my husband about it. In the course of giving me an answer, he glanced at some of my entries. He was horrified! He said that most of what I had put down was meaningless, and that any engineer would not be able to find what he was looking for. I guess that reply has, to say the least, colored my outlook on doing such a book! I think it better to leave such a book to someone with some expertise or experience in that field, or got some solid advice from the publisher or from the author before going ahead with it.

This leads me to the third problem. To what extent does the freelance indexer have to satisfy the customer, whether it be the author or the publisher, even if it means ending up with a poor index? I'm thinking of a case where the author presents the indexer with a list of entries he wants in the index. They are inconsistent, many of them are meaningless. What do you do? Do you go along with what he wants? Suppose he insists the headings be included and won't be disuaded from his demand.

There is another problem where the publisher ends up with lots of extra pages and wants you to them up with an index. He wants everything in it. That's going to make a poor index. I don't know what the answer is for these situations. Do you have any answers? Again, I feel the indexer hasto have some pride especially when his name is going to go on that index. Another question I have is should an indexer take on more than one job at the same time?

BevAnne Ross: As a freelancer who usually is doing several indexes at the same time, I would say yes--provided they have different due dates!

I think we have a problem that has not been address: cross-references. We live in the D.C. metropolitan area where the headquarters of a miriad of agencies abound. They publish...and this is truely the land of the alphabet soup crowd.

How to reduce the problem for the reader leading from the acronym to the spell-out; by using the acronym only, for your indexing purposes. What is the convention--and there are about as many conventions as there are agencies. For myself, I'd rather use the acronym as a see-reference to the spellout and use the spellout for your indexing purposes.

I'm teaching a class in indexing at the U.S. Dept. of Agriculture Graduate School and I chose as an example my class textbook index. I had not done any reviewing of the index to see if if I could cite a problem of this sort. There, under the main term of subject headings, was the acronym LISA. I wasn't sure of the exact word so I looked in the L section of the index to find LISA--and there it was, LISA, with all the subordinate entries under it. What was LISA? Knowing that I had to go a little afield in the L's, there I found Library and Information Science Abstracts, see LISA. To me that was an injustice to the reader, especially when I was teaching beginner indexers. These are kinds of citations that worry researchers, readers and those who are using the indexes. And I'm awfully sorry to say that this particular example I cite was the Index to Indexers on Indexing. Touché?

How to index numbers. Are they speeled out or placed where their spellout would appear and yet not spelled out? Is the number 'eleven' under the E's or is it in its digital sequence at the beginning of the entire index? These are two separate conventions. I believe chemical citations are very well spelled out in Chemical Abstracts, the grand-daddy of indexes. What are your ideas regarding numbers? Let's have two questions.

Q: I would index numbers separately at the beginning.

A: There is a convention where numbers will precede the alphabet. Acronyms will precede the alphabetized words or, which is more prominent today, the acronym falls where the acronym would alphabetically, letter by letter.

Q: Shouldn't the indexer be consistent with text, i.e., if the acronym is never spelled out, it needn't be explained in the index and a cross reference would therefore be unnecessary. Some acronyms are so common that they do not need explanations and cross-references such as NATO and UNICEF, etc.

A: Depending on whether or not you are working with a scholarly work, by your leave, sir!

Q: How do you alphabetize an index when you have numbers and acronyms?

A: Each publisher should have his own style guide for this. If he doesn't have one, you ask him how it should be done before you construct the index.

Douglas Thompson: The next session is on the topic of indexer publisher relations, and is chaired by Elliot Linzer. Elliot has been an indexer for seven years, has worked in-house as an encyclopedia indexer for two years, and has been working on and off in publishing for about 14 years. He is on the Board of Directors of the Editorial Freelancers Association, in New York City. He is now working on his PhD in Sociology.

In addition to himself, his panel consists of Bernice Heller who is a writer and publisher and has been such for the past 25 years. She has written on

health topics for various professional journals, has been editorial assistant for a business newspaper, and later was a senior editor on the Annals of Internal Medicine. She is responsible for the semiannual index for that Journal (one of my favorite journals as far as layout goes, and quality of the articles). In 1963 Bernice joined W.B. Saunders as senior medical editor. One of her responsibilities was to prepare indexes for medical texts and monographs, and to train junior editors in indexing. She also joined McGraw-Hill where she was a basic book editor. In 1970 she joined J.B.Lippincott as a development editor in the higher education division. In 1973, she became manager of editorial services in that division. She hired indexers and reviewed their work; she is very qualified in this area. In 1976, she returned to full time work as development editor in the same division. Bernice is currently President-Elect of ASI. Elliot?

Elliot Linzer: A year ago we first held this seminar in New York City. This panel drew the biggest steam and excitement. Today, this panel and the one preceding it tried to answer the problems you have in day to day work as freelancers. The previous panel sort of stole the thunder from this panel by dealing with the technical problems you have in indexing. This panel is going to deal with the kind of problems running your own business and with indexer-publisher relations. If often is a very stormy road. Things don't always work out for the best. I'm hoping we will get a lot of questions and interactions here because the only way we can help solve them is by talking and discussing them. So this presentation will not be formal but will include a lot of give and take with you the audience. I'll begin and Bernice will give her talk after mine.

The problem that all freelance indexers have at some time or other is what to do when publishers are slow in paying for the index. This is a very difficult problem because anyone who has been freelancing for a while has been in a situation where they are owed $1000 or $2000 and don't have enough money to pay the rent. You wait patiently for the check which just won't come and won't come. What can you do to get your money and hopefully to remain in good standing with the publisher? When publishers don't pay us on time they are using that money we have worked for and should be our money, to generate capital and to lower their interest rates for their capital expenditures, and to increase their profits based on our money! We should have that money.

In my experience there are two kinds of publishers who are slow in paying: big ones and little ones! They are slow for different reasons, but basically it is for the reasons I have just stated. I had an experience years ago where one publisher said he was not paying during the month of December because he was reprogramming his computer. Actually, reprogramming a computer takes about an hour or two--not an entire month! They are assuming everyone they told would be gullible enough to believe them. In reality they wanted to close their books in a certain way and to withhold payments during that period until the following month or the beginning of a new year.

Now, what is considered slow payment? There really isn't an established pattern. You should expect to be paid within about 30 days. Some publishers process their bills once a month, and if you are lucky you may get paid one or two weeks after you submit your index and invoice; but if you're not lucky it may not be until five or six weeks later. You more or less can tell why you didn't get paid within 30 days in these cases because you didn't hit the right cycle. and there is nothing you can do about it. Some publishers, however, will wait at least

30 days before paying as a matter of policy. What I have done and suggested to others, is to first wait 30 days after submitting your index, unless your experience tells something is wrong because you haven't received your money one or two weeks later. After 30 days, you should call the editor and let him know you haven't been paid, because he isn't likely to know about it because the accounting department doesn't tell him when everyone gets paid. Small publishers might be aware when someone is paid or not, but the bigger the publisher the less the editors know about it.

If, after another week, you have not received payment, you should call your editor and say "part of your job is keeping us freelancers happy, and I am not happy about not receiving my money. Please call the accounting department for me and ask what the problem is." Dont take your abger out on the editor since he is not the one who makes the business decisions. After waiting another week without having received payment, you call your editor and tell him you are not only not happy, but quite angry about not being paid, and are considering taking legal action. Very rarely does the situation get this far, however.

If it does go further, you should warn the publisher that you intend to sue for your money. Rarely does this happen, but if it does you should be prepared to sue. This usually happens with small fly-by-night publishers. The one I had my bad experience with was a book packager. They didn't publish anything under their own name, but would act as agents for larger publishers. They would then leave the responsibility of payments ultimately to the larger publisher. In most cities there are small claims courts. You don't need a lawyer in such courts and you file your complaint with the court and wait for it to be placed on the court calendar. In New York City you can use such a court for amounts up to $1,000, while in other places it may in the neighborhood of $500 to $1,000. There is usually a small filing fee. They are open for filing, and are also open at night for hearing cases.

In a few days after the suit is filed, i.e., a short explanation on a form is all that is necessary, the publisher receives the summons. That is usually enough to scare the publisher and he usually settles with no further delay. In my case, the publisher called early the morning following receipt of the summons and said he was sending the check immediately, and that closed the matter. If the case does get heard, it is usually an open and shut case when you have some written agreement or contract stating the publisher promised to pay you according to some brief guidelines. Publishers will usualyy not contect the case because it means they have to have a lawyer represent them, whereas you don't. If anyone has had to fight their case in court, please let me know because I know of very few cases that ever got this far.

The question has been asked of me, don't you antagonize the publisher when you sue or threaten to sue him? The answer is usually no because it doesn't usually go this far. It usually takes some gentle persuation before he responds. Actually, any publisher you have to sue is a publisher you shouldn't be working for! And neither should other freelancers be working for him. The case where I had to sue my publisher--I knew of several other freelancers who had to sue him, and I know of no time where that publisher actually paid without the threat of a suit inducing him to pay! That's the kind of publisher that ought to be put out of business. Also, this publisher was quite slow in paying its own staff, too! So this is the sequence of events that you should go through when a publisher is slow in paying you.

In another case I had where the publisher was slow in paying, I waited 30 days, called the editor, and was told the check was in the mail. After another week, I called again, they checked and found that someone in the accounting department was holding the check because they didn't have my social security number. But they didn't tell me that beforehand. So I received the check the next day without any threats being exchanged. This is a case where a simple phone call or two will usually clear up the problem to each other's satisfaction. You should be serious enough and aggresive enough to demand the money you have worked for. Because publishers pay their own employees promptly, they should not feel they can pay their freelancers on a different schedule.

Bernice Heller is next and she will tell us what publishers expect from us freelancers. Bernice?

Bernice Heller: I guess I have to start out by defining publishers. We're really very nice people. I do want to say, first, that I am really amazed at the turnout here. I think you are just great, coming out on a day like this when really all you wanted to do was to open an eye and look at the snow and go back to sleep. I think your presence here indicates a very serious interest in indexing. It's marvelous, wonderful to see you all.

I thought it would be helpful to sketch a little bit of the background in a publishing house to see how things got to the state they're in now, which is hardly an ideal state. And then to go from there and see whether anything can be done to change this. I think I'd have to start by saying that the thing that sets publishing apart from so many industries is two things.

First, it's not a basic industry. We are not pumping oin from the ground, we are not maing automobiles, we are not making steel. We are not basic. In a certain sense we might say that publishing has certain elements of a kind of luxury industry to it. We could live without it.

Secondly, it's not an exact science. That's an important reason I think why these problems keep coming up--they persist. And there are not really any exact answers to them. It's not nuts and bolts again; you can't plug in and get a certain product out of it. In publishing you deal with intangibles, ideas, thoughts, concepts, people, and above all, people and words. These are really intangibles. And therefore, the problems that we face today that you are facing every day will persist. And I don't think there is anybody on any of these panels who could really give precise answers. You have to keep asking questions, thinking about them, growing in your own thinking and bit by bit finding your answers to it.

So with that as a background, let's go into some of the reasons why we the publishers are such ogres and what can be done about it. I was hoping we would have a blackboard here because that would make it a simpler to show, but we don't. Now I'd like to tell you a little bit about the structure of a publishing company so that you can see how people fit into the scheme. I'm omitting several levels because they are really not relevant. But publishing like any other large human endeavor, requires the talents of many, many people so let me concentrate on the people who are the most immediately valuable.

We have editors. Why are they so important and why are they paid so well? Well, they are the people who work with the authors. They are the people who help to shape the book. Sometimes they do a lot of writing in the books for which they are responsible. They make many suggestions to the author. They know the market to which that book is addressed. So they can be very important to the publisher. By the way, I should say that I am speaking in the main about textbooks because that's the kind of publishing with which I'm most familiar: college textbook publishing.

Now we have promotion people--the people who get the manuscript from the editor, mark it up for the compositor, see that it gets into galley proof and page proof, and blue lines, and negatives and so on. They are very important--without them we wouldn't have a book. They are the ones who are supposed to maintain the schedule and prod us editors when they don't get what they need when they need it. So they are extremely important.

Then we have marketing people. They are supposed to know exactly where the markets are for our books. Obviously they occupy a very important nitch in the publishing structure. They know where the markets are; they are also supposed to know how to reach them. So they have a very evident importance.

Then we have the promotion people. They are the people who write the sales copy and they tell you, the public, what a marvelous textbook we are going to have for you next week, and why this book is better than every other book if its kind that ever existed, and why you have to go right out and buy it. So they are very important people.

We also have the field representatives. They are book salesmen, but since we are dealing with books, we don't want to call them salesmen because that's sort of a low down dirty work. We call them field representatives. They are people who go out and visit the various institutions. They go to hospitals, medical schools, they visit faculty throughout the country, and therefore they have a very important role. They are the direct contact between the instructor and the publishing company. Very important people. I've often gone out with field representatives just to see things from the other side. It's amazing how certain schools will roll out the red carpet for you. They are so glad to see you. If you have a good relationship with them you are doing something very important for your company.

So all these people have an obvious importance to the publishing company. As I say, I've omitted many levels that really don't apply to what we are talking about. Then we come to people who maintain the building--clean up, empty the wastebaskets, and somehow in that category, I think that's where they put indexers! Now I don't mean to deprecate janitors--I think they are terribly important. I couldn't live without the wonderful man who helps keep my office clean. But somehow indexers are down there and the rest of us are up here. That's a funny arrangement isn't it! So let's go on a little further.

Now we have little bit of the background of the structure of the publishing company. So let's talk about the economics of publishing because that will help us to see why things are in this bad state.

The greatest cost in textbook publishing is paper. It is not the editors time; not the illustrations; it's just plain old paper. If we are spending $20,000 on illustrations for a certain book, we're probably spending about $35,000 on

paper. That's a big factor.

Then you have printing and binding; very expensive today. And composition costs are going up--they used to be going up at the rate of about five to six percent a year. Now that rate is about 10% a year. If you have certain types of textbooks, such as books in the biosciences I generally work with, you are going to have very heavy illustration costs. But that is very important--that's money you have got to put out because that will sell your book.

You also have things like grants to the author to help him complete his book. Maybe he's got to take a leave of absence or if he's doing this evenings and weekends he probably has to hire a typist and may even need secretarial assistance, etc. You don't want your author to be out of pocket so you give him a grant of so many dollars. And in return for that he promises to give you a manuscript by such and such a date. You may give him a royalty advance as an addition to the grant. Now the royalty advance you recover--you hope--when his book goes out there and sells a zillion copies every week. Fine--you're going to recover your royalty advances very quickly. Maybe you won't. But these are things that you have to do to stay in publishing.

Then you have plates. You have the cost of converting these words ultimately into plates which are then placed on the presses.

You may have what you call cost for apparatus. This may include an instructors manual, a testing manual, a lab manual, slides--it can be any number of things. Some of those are freebees. You give them away because they will help sell your book. You have to do this. So you're getting into many, many costs which are absolutely necessary if you are to remain alive as a publisher.

And then we come down to the index which is last again. Now when you figure the cost of the index you wonder why it is left for the last consideration. There are two ways to pay for an index. One is to make what we call plant cost, that is, you throw that cost into all the costs for that book. Or it may be charged against the author's royalties. Now authors don't like to be charged against their royalties. They don't want the cost of the index skimmed off the top. So what are you going to do? That's another factor that comes into play. So you can see that the indexer doesn't seem to fit in anywhere.

Now we have an added factor which did not exist to this degree ten years ago and not even five years ago, and that is mergers and acquisitions. The company for which I work was purchased a few months ago by Harper and Row. Harper and Row in turn is owned by sombody else. And you probably read recently that American Express is trying to buy McGraw-Hill. And I think they will buy it one way or another. It will be an unfriendly takeover I think. American Express seems very determined to get their hooks into it. So all these things create a lot of problems for the indexer.

Now with that background let's go on to see if we can determine why the index and the indexer are considered poor relations--step cousins. I would call them rather subjective elements. One is the idea that anyone can do an index. Now all of you sitting out there and I who have been an indexer know that this is not true. But you'd be surprised at the number of people in publishing who say anybody could index. All you do is sit down and write out numbers. That's all there is to it. You have got to refute this notion. We in ASI have to find a way to refute this idea that anyone who can read and write can be an indexer.

I've had the experience where a book a couple of years ago had an index that was so bad that I was asked to find another indexer to prepare another index for the second printing of the book. This happens to be a basic textbook that sells very well--about 40,000 copies a year. That's a lot of dollars. And yet the company was compelled to hire a second indexer because the index was so bad. It just didn't serve the book. So there's an easy way to refute this idea that anyone can index.

A second idea is that indexes do not sell books. Also not true. I have had many physicians say to me at various conventions that they always look at the index first. If the index is bad they will not buy the book. Here again you can really demolish that argument very easily. When you have a scientific textbook all the riches of that book are lost because without an index you cannot reach them

Another argument says that indexing is sporadic. That is sometimes why not much attention is paid to it. It's a sort of incidental activity. That is also not true. In most large publishing houses, book production and publishing is going on every minute of every day. At McGraw-Hill where I worked before I went to Lippincott, a few years ago, they were publishing just under 400 books a year. This means that they are putting out more than one book for every day of the year, including sundays and holidays. So you hardly can call indexing a sporadic activity; I just don't think that is true.

I think the reason why indexing is not given much attention is a rather subjective one. For the most part, executives in publishing have never done any indexing. They may have risen from the ranks, may have been field reps or editors. But most have not indexed before and therefore they really don't appreciate the skills that are needed to become a competant indexer. Don't overlook this fact: it'e a very important one. So W.B. Saunders, where I worked for many years, I think perhaps is exceptional, because at the time I worked there, many of the executives had really risen through the ranks. Many had been mail boys, advertising people and had done indexes. They knew what an index was and what it should be.

Another reason is that very often, this may come as a shock to some of you; many managing editors of departments or directors of departments don;t know what is in their own books. Unfortunately, they don't have time to read their books and manuscripts because they are too busy. They rely on the judgement of people like me to determine for them whether or not there is a market for the book, whether it is suitable for publication, whether or not it need a lot of rewriting or whatever. If they were reading every manuscript they would have less need for development editors and they would not be able to get anything done. They are involved in administrative work, so they cannot make a judgement whether a specific index is right for the book, right length, right density, etc. If you don't have familiarity with the books you are publishing, you are not going to know that while one kind of index may be right for one book, you need something entirely different for another kind of book. They won't be able to make that judgement.

Now, I've tried to sketch in briefly the background because I think those are the reasons why we have this sort of adversary relationship and misunderstandings and problems. So what can we do about this? Well, I think the most important thing we can do is some consciousness raising. We have to consistently get the message to the publisher about the skills needed in indexing, giving him examples of types of indexes that are good for one book and not good for

another. In other words, making him aware that indexing is a professional skill and should be regarded as a professional skill. That is something we of ASI are trying to develop, this idea of raising consciousness levels, since so many indexers rely heavily on book publishers and they derive their income so much from book publishers.

We can do many mailings to book publishers and in fact are doing that frequently. We want to strengthen this Society so that it becomes the organization that the publisher will automatically think of when he needs an indexer.

Courses in indexing should be advertised to publishers. We want to tell them that our people are providing courses. All of these things make the publishers more aware of what indexing is all about.

We want to correspond with indexers. If we see a really bad index somewhere, we want to write to that indexer and tell him why that index is bad, to make him think about this aspect of it. The main idea is to make the publishers as well as some novice indexers, appreciate the value of good indexes and indexers.

I think it is very important for you to know who you are going to be dealing with in a publishing company. Production people are not editorial people or if they are that's an exception. In the main, production people are one set of people, with one set of skills, and editorial people and in another category with another set of skills. So it is very important for you as the indexer to know whether you are going to be accountable to a production manager of an editor. The ideal situation is when you deal with an editor.

I am dealing with one of the members here and I am responsible for a very big important textbook and it requires two indexers since it is very involved. I've had some very good lengthy discussions with the indexer and I feel each of us knows exactly what is expected of each other. I know it will be an excellent index because we are so tuned-in together. That's the ideal situation, something you don't always get. Therefore, I say try to pin the publisher down as much as you can. Try to work with him. Ask him questions. What kind of index do you want; to which kind of an audience is this going--for an undergraduate audience? for biology majors; for kids who have to satisfy a semester course in anatomy, etc. The audience will help to determine the scope and depth of index you will make. Your publisher will then think you are quite intelligent when you care enough to ask such probing questions and that you are thinking about his needs as well.

Now, where is the market for this index? Is this going to practitioners? Students in school? Ask as many questions as you can, in a very friendly way, of course, about the audience, the level, the scope, etc. That gives you a tremendous insight into what kind of index to create for him. Whether it is to be a quick survey kind of thing which you can bang out in about 20 hours, or whether it's to be something very involved and detailed.

In general, I don't think I don't think it is wise to give anybody freebees. Don't work for free. I think you are downgrading yourself a little if you say, just give me the opportunity. Just let me do it for free. He's not too likely to come back to you when he needs an index done. What I have done when someone with no indexing experience comes to me, is to give him a book, after removing the index, and tell him to try his hand at doing the index. I tell him

to do it the best he can and that I will help him as much as I can. That is giving a potential indexer a chance to show you what he can do and he knows it's a learning experience. There is no obligation on either side. You are helping the person, and at the same time possibly finding another indexer to work for you. That is the way to do it that is fair to both sides.

But I think I would be opposed to the idea of doing free work for anyone. You don't ask the plumber to give you free service. You don't ask anybody to give you free service. If you do something for free that's because it's an activity in which you personally want to be involed, and I don't think there should be any other reason. It's just something through which you can grow by being involved in it. I don't think you should mix that up with your professional life. He's not going to think about you when he has an index opportunity for pay. He'll think about you if you phone him once in a while. You do professional things--you phone, you send him letters, you keep reminding him that you are around, you're available to do indexing work. Maybe you can even comment on some of his indexes. If you do this in a very accessible and approachable way I think you will get farther than by saying, let me do one without it costing you anything.

Another thing that makes publishing inexact is the problem of page count or, as we call them, castoffs. You are actually counting almost literally the number of characters in the book; usually you have somebody that counts lines. A castoff should give you a very accurate estimate of the number of pages in a book, which then you can relay to the indexer. But we don't always have cast-off people. Sometimes we are very haphazard about it; we are in a big hurry; or I'm going to rewrite half the book. I don't know how many pages I'm going to wind up with. I have a book I'm working on that has 700 pages too many; there is no market for that length book. I have to cut all those pages--I have to find ways of cutting material without damaging what the author is trying to say. So you can't always rely on an exact number of pages being available. At Saunders, they used to give very accurate cast-offs.

So the indexer would have a pretty good idea of what was expected of him. But there's another reason. It's like the answer that Lincoln gave when someone asked him how long his legs have to be, and he said long enough to reach the ground. Its hard to say--an index has to be right for the book. By asking all the questions I suggested above, you can get a much better handle on what is expected of you and what kind of index is wanted. It's better to ask these types of questions instead of asking, "do you want a 4-page index or an 8-page index," because the editor probably doesn't really know. Only once in my many years of experience did a production manager ask that the index be limited to a certain number of pages. I think I've covered the points that I wanted to cover. Are there questions, suggestions, comments?

Comment: Along with the problem of indexers not being paid--I would suggest that there should be some indication on the bill you submit that states that payment is expected in 30 days or 15 days, etc. And maybe giving a 2% discount on payment made within 10 days of receipt of the bill. If there is no such indication on the bill, the publisher may feel no obligation to pay within a reasonable amount of time.

Comment: Perhaps if you ask the publisher what his usual payment schedule is you may find out exactly when to expect payment. I have just finished a govern-

ment contract and its instruction pointed out that payment would be made within six weeks following submission of the work, so there is no doubt or confusion as to when to expect payment. They are usually happy to oblige and happy to communicate.

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Comment: I had an experience where the publisher was the U.S. Navy. Its dispersing office was considerably larger than mine. I did a project involving research on sharks. It was a lot of fun to do, I had a lot of time to do it, I was able to satisfy the editors needs on the first crack, and it was a beautiful romance until the third month went by without the check. I called and asked whether or not there was any remote chance I was expected to do the job gratis. He said, "Oh no, we just are having cash flow problems at the end of the fiscal year." The end of the second three months went by without a check and my dire need was becoming all the more real because this was a considerable amount of money we are talking about. They once more said, "Yes, it's in the mill somewhere." Finally, after seven months 0 got partial payment. I again called and asked if this was indicative of the possibility of another seven months before I would receive the balance. The contract did not indicate anything about partial payments. We are talking about only $175 and certainly the U.S.Navy can afford $175! They said, "Oh yes, that will be coming in due course." So after a total of 11.3 months, they did pay the balance. With a note to me: "Thank you for your patience!" The patience has since paid off and I have received other U.S. Navy jobs, in fact rather lucrative jobs. So I'm rather happy that I did not sue the U.S. Navy!

Elliot Linzer: That reminds me of a time I had to sue a publisher. Although I gave him a definite time schedule for payment, which was 60 days, it actually took six months. I did the work in October and was told that they would pay me the first of the year. The first of the year came but not my payment so I called the publisher. He said it would be forthcoming in about 30 days, so I was patient. I became rather concerned when I found out the editor I was dealing with had left the company, and was owed about $1,000 back pay. Also, every time I would call I would be talking to someone different. I finally realized that when I called most recently because there was no one left who knew who I was, so it was time to sue. That was a rare case, of course. It took six months altogether. After five months they paid off, and the rest I got after six months. If you find out the reason for a delay, you can be a little more patient. But if there is no communication, you of course would tend to want to sue.

Comment: Another reason you may not get paid when you should is that you may not have submitted your bill on a separate piece of paper. The publisher may have forgotten to forward your letter, which may have included your bill on the same sheet, to accounting for payment. So when you do submit your bill, and include a cover letter, make sure that the two pieces are separate and not one and the same. Make it as easy for the publisher as you can to follow your instructions.

Bernice Heller: Another suggestion regarding communication with the editor would be this: The editor appreciates being notified of any typographical errors that may be in the page proofs you have indexed. It is a good idea to compile these on a separate sheet from your bill, and tell him very tactfully that perhaps he should check page ---, line ---, which should be ---. Whatever you do don't go further than this, i.e., don't be an editor--you are being hired as an indexer only. Whatever the temptation, hold back any other comments that tend to change the sense of the text. It will only create bad feelings and will probably not get you repeat work.

Elliott Linzer: One experience I had concerned a book I had originally indexed and for which I was rekeying the index for the paperback edition (which of course has different size and number of pages). It seems that in my rekeying for the changed page numbers, I came across a name on one page and later on that same person's first name was incorrectly printed. This is an error only an indexer would discover. However, since the book is already in type and ready to be printed, there is no way this error is going to be changed, unless there are so many errors that it would be obvious to anyone reading the book. But if this was so, the editors and proofreaders would have picked these errors up. Editors will appreciate small errors being pointed out to them.

Bernice Heller: I had another experience where a book was in page proof and the index manuscript came in. I was head of editorial services at the time. So I had an opportunity to examine the manuscript. I found an extremely large number of errors---I believe the book was on pharmacology. I found so many errors, in fact, that the book was ultimately withheld until the page proofs could be rechecked and corrected. Here was a case where the proofreaders and others who supposedly checked the proofs, let too many errors go through, only to be unearthed by the indexer! The indexer is not expected, and of course is not being paid to, make value judgements. The editor will appreciate his attention being called to these errors.

Q: Is there some person in mots publishing houses that I can see as an indexer's first point of contact?

A: Because there is so much diversity as far as publishers organizational structure, no matter how large or small they may be, I don't think I can say that you can always contact the same level or same titled person in every or even most instances. One of the better ways to go about this is to check Literary Marketplace, published by R,R. Bowker. It lists all publishers of any consequence, as well as persons whom you should most likely contact for a number of different purposes. Some larger publishers have actual index editors you can contact. Others have editors for each book or series of books. At other houses, the production manager would be the one to talk to. Some have editors for certain areas of knowledge, such as social sciences, physical sciences, humanities, etc. Also, it is best that you write a letter, when you find out whom to address it to, rather than call the one you think you want to talk with. He is probably busy and works by a tight schedule and wouldn't appreciate a call in the middle of his lunch or a conference. He would rather call you if you give him a good reason, such as sending a letter and strong resume. It shows how literate you are better in the letter than in the resume.

Q: How do you get started in indexing if you have never done an index?

A: I think some of you would have more interesting stories than I. Do I

have any volunteers?

Comment: Universities are good places to start. I was taking a library school course at the time which included an indexing course. I found a professor who was writing a book and for whom I did an index free of charge. This not only gave me good experience, but gave me a chance to say that I had experience in indexing to add to my resume. It may not have been the greatest index, but it was large step forward in advancing my career. At the time I joined ASI and made other contacts which have since helped me get other jobs. Later as I met more contacts through ASI, they would ask me to do an index on a certain subject. I would say, no I haven't done any indexes in that subject but I will do one and then you can see what I can do. In this way I got more jobs.

Jane Pool: I coordinate the teaching of indexing at the Catholic University of America and someone kindly told me that the ASI Directory of indexing courses does not include any CUA indexing courses. If any of you is interested in more information about these courses, you may reach me at the University, at 202-635-5085 if you would like to register.

Douglas Thompson: Seminars just don't happen, and I would like to recognize a lot of people who have done a lot of work here. Nancy Panella, Bill Bartenbach, have made hotel arrangements and were cooking while you were sitting here this morning; our librarian, Jackie Morgan from the Society of Hospital Pharmacists, who was at the registration table and she gave up her day today; Jay Tebo, he's our sound technician, and he's going to take care of these tapes.

I'd like to remind you we have ASI membership forms at the registration table. ASI needs members and I think the members need ASI. The D.C. Chapter of ASI has some meetings coming up March 6th, the first one of the new year, at the National Library of Medicine, where we'll find out about the American Hospital Association's index. If you would like a copy of the D.C. Chapter Newsletter, contact me or leave your name and address on an index card--you don't have to be an ASI member or a DC Chapter member to get it. The second meeting, also in March, is being held at the American Psychological Association headquarters in the District; also meetings will held variously at Herner & Co., Exxon Chamical indexers from Delaware; NTIS chemical indexing, etc. If you have an index to submit for the H.W. Wilson award for the best index of the year, please pick up a form at the registration table.

I'd really like to thank you all for coming. I think it was to your advantage to be here today rather than out in that weather. So, see you at the next meeting; see you at the next seminar. Thank you again.

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GUIDE TO FREELANCE INDEXING

There are three basic aspects to getting started in indexing: 1. how to acquire the techniques of indexing, 2. how to find jobs, and 3. how much to charge. This is an outline of these areas with references to additional material.

1. How to acquire the techniques of indexing

A. Courses

A list of courses offered in Canada and the U.S. is available from Dr. James D. Anderson, ASI, R.D.1, Box 356, Hampton NJ 08827 ($2 for American Society of Indexers (ASI) members, $3 for non-members). Some benefits of taking a course are that it exposes you to a wide variety of indexing techniques, problems, theories, and current research as well as giving you "paper" qualifications for a job; some editors will accept a course in lieu of actual experience.

Only one mail-order course is available as far as I am aware. It is from The Careers Adviser, The Rapid Results College, Dept. FS1, Tuition House, London SW19 4DS. I have no personal knowledge of this course, but it has not been endorsed or recommended by ASI. I do not know how much value potential employers would place on the course.

The National Federation of Abstracting and Indexing Services sponsors a yearly "Indexing in Perspective" seminar at various locations around the country. The seminar lasts three days and is presented so both new and experienced indexers can benefit. Further details can be obtained from the Society at 3401 Chestnut Street, Philadelphia PA 19104.

B. Rewrite a recommended index

Each issue of The Indexer (the journal of the Society of Indexers and ASI) has a section entitled "Extracts from Reviews" which reviews good, bad, and unusual indexes. You can find a book listed under their "Excellent Indexes" and rewrite its index. Comparison of your index with the printed index will indicate your strengths and weaknesses.

C. Read articles on indexing

This can be particularly useful in supplementing the above approach because it can provide general concepts and criteria about indexing. A bibliography is attached for your reference.

2. How and where to find freelance jobs

A. The first job

The first job may also be the most difficult; editors want indexers with, rather than ones without, experience. Sometimes the only way to accumulate experience is to work free, though it is better to work for a nominal fee if possible. There are some small indexing journals, particularly

"underground" presses, which "pay" you with a subscription. While the pay is not great, it does provide work experience.

B. The direct approach

The basic approach is to write to appropriate people (index-editor, editor of production, or editor-in-chief) in publishing houses. Include the major houses, but don't overlook the smaller specialty houses. Send a resume and include your subject expertise (more later). Follow your letters with a phone call, be politely aggressive. If you can get a recommendation from a mutual acquaintance, by all means use it! If you know of a poor index in a book, i.e., a textbook, you might index a chapter or two and then suggest, diplomatically, to the author, the advantages of a fuller, more complete index when the book is reprinted or revised.

Don't overlook local colleges and universities as a source of jobs. Many technical books are written by teachers who sometimes have to provide the index (as opposed to the publishing house providing the indexing). Talk to librarians, heads of departments, secretaries, anyone; let people know you are available. Advertise in the college papers; distribute flyers to all instructors in your areas of expertise.

C. Advertising

There are several places to advertise. If you are a member of ASI, you can be listed in the Society's Register of Indexers. The Register is indexed by subject and your entry is included under each of the subject areas you have listed.

Advertise in specialty journals. Join their associations, and state in your ad that you are a member. It may make all the difference to the reader, as your membership implies that you are knowledgeable in the field.

Check ads in magazines of all varieties; jobs turn up in the unlikeliest places. People looking for you often don't know how to find you either.

D. Other sources

There is another source

There is another source of jobs -- an organization called The Word Guild. It is a guild of freelancers in the publishing field, operating on a percentage of fee basis for all jobs obtained through them. More information can be found from The Word Guild, Inc., 119 Mount Auburn St., Cambridge, MA 02138. A word of caution: unless you hound them for jobs, they will assume that you are an inactive member.

E. Sell yourself with your resume

As promised, a few comments on resumes. Use different resumes for different people depending on what you're stressing (i.e., subject expertise, a particular job which you've completed) and slanted toward the type of person (author, publisher) who will receive the resume. Keep the resumes short; preferably one page. Each should include an opening statement of what you have to offer, statement of experience, summary of your education, references, rates (optional unless you really can be specific), and what type of books you prefer to do.. Some general rules: maximize the positive, minimize the negative (don't say what you haven't done), leave out the

unnecessary: don't say you also do research, copyediting, etc.; it leaves a questionable impression. Always include a cover letter: this is frequently what is read, so make it personalized and include a generalization of the important parts of your resume.

3. How much to charge

This is probably the most nebulous and difficult aspect of getting started. Freelancers differ greatly in their rates and methods of charging. Some of the ways fees are charged are: by the hour, the page, the line of index, or at a flat rate. The rates vary from $5 to $10 per hour, with the average about $6/hr; $1.10-$2.00/book page; and 35¢/index line. You will have to set your charges based on a combination of what you feel you are worth (or are willing to work for) and what the publishers (or authors) are willing to pay. Keep in mind this rule of thumb when setting fees: add one-half again to your estimate of time for the job to allow for your editing time. Also, put a hedge into the fee estimates if possible: add ±10-20% to allow for errors in your estimate. This way, if you've grossly over- or underestimated your time, you can adjust it.

4. General comments on freelancing

Freelancing is a profession which requires several things: that you can adjust both to periods of no work and to periods of intense pushing to meet deadlines, and that you are able to constantly sell yourself and your work. If you have 8-10 steady customers each of whom gives you 2-3 jobs per year, you can reasonably expect to support yourself.

Some things that are important to editors are: that you meet deadlines or even are early, that the price is agreed on beforehand (and kept to), that you meet their line limits, that you submit the right type of index, and that you do the best quality index for the price. If you are dealing with the editor only over the phone, make sure you ask all the pertinent questions concerning the size, level, etc. of the index.

This has been a distillation of my experience and discussions with other members of the ASI. I would particularly like to express my appreciation to Dr. Charles Bernier, Eli Liss, Mary Tomaselli, Al Rouslin, and the members of the Committee on Getting Started in Indexing, as well as other ASI members who have contributed suggestions concerning the Guide. If, in the course of your experiences, you can contribute anything more to this, please feel free to do so. Suggestions for additional topics are also welcome.

A. Cynthia ~~Fischer~~ Fischer
Chairman, Getting Started in Indexing

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Book-Indexing Bibliography, by Albert Rouslin. Free to members; $1 to others.

Directory of Courses on Indexing in Canada and the United States. James D. Anderson, editor. $2 to members; $3 to others.

Guide to Freelance Indexing, by Cynthia F. Weber. Free to members; $1 to others.

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